

THE AMERICAN GO JOURNAL

Volume 2, Number 4

December, 1951

NINE STONE HANDICAP OPENING

From Bruno Rüger's
"Das Vorgabespiel beim Go"

The comments on the following game were made by two seventh degree masters.

With a nine stone handicap, Black should win, provided he loses no more than one handicap stone; thus, for example, if he loses the stone at D10 as a sacrifice to strengthen both adjacent corners, he should still win.

White	Black
1 C6	2 D6
3 D7	4 E6
5 C5	6 C4
7 E7	8 F4

The eight plays follow the usual Joseseki. As his eighth play, B could instead occupy F7, followed by °9 E9 and °10 F4.

9 D13	10 F10
°10 could instead be played at F16.	
11 G7	12 F16
13 G13	

If W should instead play °13 H10, B's best reply would be °14 F13.
14 H10

15 H16

W would not play °15 H16 by choice, but is forced to, lest B play there, and cut W off completely.

16 C15

This play safeguards the corner, and is better than a continuation at: °16 F14, °17 F13, °18 H15, °19 J15, °20 J16.

17 O17	18 Q14
19 O3	20 K3

A good play - W threatened, with the support of G7, to invade at H4.

21 R6	22 Q6
23 Q7	24 P6
25 R3	

Since B already has a stone at K3, W does not play R5. B would answer with R4, and although the stones on R6 and Q7 would then live, the W stone at

O3 would stand alone and hard pressed. For this reason W first secures the corner with R3, thus abandoning the stones at R6 and Q7 for the present, hoping for an opportunity to save them later.

26 R5
27 Q3
28 P7

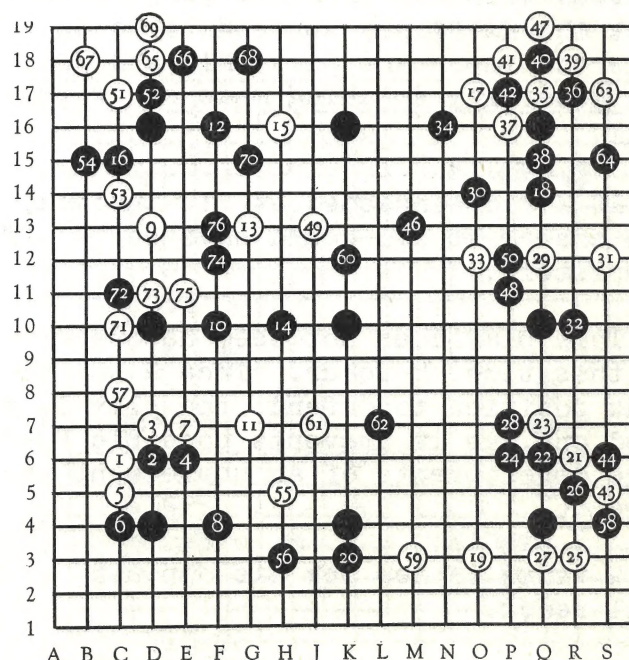
B would generally play R7, but when there is a handicap stone on Q10, °P7 is better.

29 Q12	30 O14
31 S12	32 R10

A very good play under these circumstances. W threatened to play R7 and to connect with S12 or R3. After °32 R10, the W stones around Q7 have lost all chance of survival.

33 O12	34 N16
35 Q17	36 R17
37 P16	38 Q15
39 R18	40 Q18

The beginner, usually afraid to start a Ko fight, would probably have played S17 instead of Q18. This would have been a poor play, as W would answer with P18, and even though the B group lives, it is worth little. It is, then, best for B to play °40 Q18 and



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(continued on next page)

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Nine Stone Handicap Opening - cont'd.
 engage in a Ko fight. Should he lose the Ko, he is bound to gain an advantage elsewhere.

41 P18 42 P17+
 43 S5 44 S6

B must answer, or else W (playing R7 next) would save his stones around R6, and threaten B on the right side.

45 Q17+ 46 M13

B could also have threatened at C8 or P11, but M13 is a safer play, since it not only secures his own stones, but also cuts apart W's groups to the right and left.

47 Q19+

W takes because B has many more Ko threats.

48 P11

Black continues the attack which he started with his previous play. He has lost the Ko fight, but was able to make the important plays M13 and P11, and generally speaking made out rather well.

49 J13

If W had connected at P12 instead, B's answer at N11 would have cut W off completely.

50 P12

This play does not seem necessary at this time. However, since B has no weak position to defend, the play is a good one, as it prevents possible future developments of an unpleasant nature.

51 C17

W wants to see how his opponent will react.

52 D17

This is the correct answer. B can

make this play because he has a connecting stone on C15.

53 C14

In this way W still brings pressure from the sacrificed stone at C17 into play.

54 B15
 55 H5 56 H3
 57 C8

There was a constant threat that B might occupy C8; if °C8, °C7, B would counter with B8, and W would have been hard pressed here.

58 S4

A good play. W is forced to answer.

59 M3

Had W not played M3 immediately, B would have, - seriously endangering the life of the W group.

60 K12

There was a threat that White might play J11, and, after °J10, °L12.

61 J7 62 L7
 63 S17 64 S15
 65 D18 66 E18
 67 B18 68 G18

In this case a good play. Had Black played C19 instead (W would answer with D19, followed by °A17) he would have killed W's group in the corner, but it still would have been possible for W to later use this corner group for pressure. Therefore it was wiser for B to let the W group live and secure himself with G13.

69 D19 70 G15
 71 C10

W cannot play H15, as there would follow °72 G14, °73 H14, °74 F13, cutting W off. We see, therefore, that
 (continued on page 53)

EVEN GAME FUSEKI STUDIES

by Honinbo Shusai

Maneuver No. 8

Black	White
1 R16	2 R5
3 P16	4 E17

A comparatively ambitious play. W intends to answer a B attack at C16 by extending to K17 or L17.

5 C4	6 E3
------	------

°E4 or F4 would also be good. It is essential that W attack this corner immediately; for if B is allowed to fortify two corners the situation is simplified to his advantage.

7 J3	8 D6
------	------

Played as defense against Black's threatened squeeze at D3. W can also play C3, E6 or D5 here.

9 E4	10 D4
11 D5	12 D3
13 C5	

For B to play °13 E5 instead would be bad; the initial advantage of °7 J3 would be minimized.

	14 E5
15 F4	16 C3
17 C6	18 E6
19 C8	20 G2
21 H4	22 E8
23 D10	

°23 D10 has triple significance: first it defends the B position against W's possible attack at C9; second, it paves the way for B's closing in at F9 on the embattled White formation; and third, it facilitates a B offensive at D15.

24 H7

°8 and on through °24 is one example of the "double-skip diagonal attack" Joseki. This particular Joseki has over one hundred variations.

25 P4

°25 P4 and on through °28 is a common sequence of the "high-offensive" Joseki. It should be noted here that by this sequence B has gained a jump on his opponent and secured the precious opportunity to complete the for-

tification of the four B stones along the lower side by consolidating at K5.

26 Q3
27 P3
28 Q2
29 K5
30 C16

Now the best point of general territorial advantage.

31 K17

This could have been played a bit more conservatively at L17.

32 C12

Gaining territory and threatening a severe attack at C9.

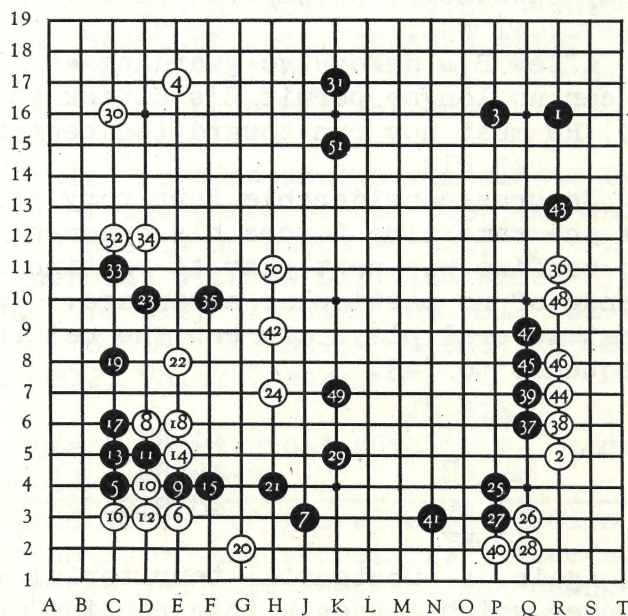
33 C11	34 D12
35 F10	

To forestall °E10 and gain access to the center.

36 R11

37 Q6

Normally, °37 would allow W to cut at Q5, but in this particular case, in which the fivestone W formation in the E6-H7 area is still precarious, such a cutting operation would subject both the W cutting stone at P6 and the five center stones to the simultaneous encircling offensive of B. In such an event, W is liable to have one or the other of the two positions captured by B. Even if both of W's positions were



EVEN GAME FUSEKI STUDIES

to escape annihilation, the subsequent disadvantage would be irreparable.

38 R6

39 Q7

Let us pause here for a brief inventory. None of B's posts are in imminent danger. W has a five stone formation in a precarious position, encircled by B forces and without necessary fortification. The lone W outpost at R11 is far from being entirely safe, although it still retains the possibility of consolidating by extending to R14. Should B press down at R7, the W position above would be completely isolated. Then what should W's tactics be? Should he go to the rescue of the lone outpost by extending to R7, or should he strengthen his center formation by occupying H9? Or is there some other clever play?

40 P2!

When White played °40 P2 he had two things in mind: First, it guards the corner position against B's possible attack at R7; second, it presents an opportunity to devastate B's lower side territory. Once W has played 40 P2, B can no longer hope to attack effectively the 5 stone W formation. Suppose B plays °41 H9. It would be followed by °42 K7, °43 K9 and °44 M7; then B, not W, would be in danger in this area. Should B play °41 R7, W, since his corner has been secured by °40 P2, could play elsewhere, perhaps at R14.

41 N3

42 H9

After B's defensive guarding at N3, W can no longer permit B's attack at H9. He must now run toward the center.

43 R13

Secures considerable territory and at the same time forces his opponent to confine his next play to routine defense of no particular advantage. The next several plays are but the natural sequence to °43.

45 Q8

44 R7

47 Q9

46 R8

49 K7

48 R10

Again, a substantial territorial maneuver which forces W into routine de-

fense of no appreciable territorial gain.

50 H11

51 K15

This stone strengthens the only B position which was still vulnerable and is a wise play on Black's part.

Maneuver No. 9

Black

White

1 R16

2 R5

3 D17

4 C15

5 C5

6 P17

7 D3

8 Q14

W might also have played either C11 or C10.

9 P16

10 Q16

*9 and on through °20 represents one of the variations of "dai keima", or the great-knight's-jump Joseki. Detailed explanation is found among Joseki discussions and is omitted here.

11 Q15a

12 Q17

13 P15

*13 could be played at R15. Regular Joseki operation would ensue. The connection at P15 is resorted to when B is certain of capturing the W stone at Q14 in shicho or ladder.

15 R14a

14 R15

17 Q13a

16 S15

18 N16

Many questions can be raised regarding the wisdom of °18. Ordinarily, °18 would be played at N17. Let us examine W's reasons for playing on the fourth line. This choice is made according to his estimate of the present Fuseki relationships. Note W's high attack °4 against °3 in the nw corner. It is easily seen that B could not profitably advance anywhere in the vicinity of K17 along the north side. On the other hand, W finds himself free to attack from either F17 or G17 whenever he so chooses. With the expectation of eventual advance at F17, W finds the high position at N16 more promising than N17. If B's position in the nw corner were conducive to his advance around K17, W would naturally play lower - at N17.

Maneuver No. 9

19 P14+

A beginner may think that this capture is unnecessary, since the W stone is lost in a ladder. As a general rule, however, it is advisable to remove the captive stone as soon as possible, in order to avoid future complications. In this case, the capture at P14 not only hampers many of W's tactics, but also retains the initiative by forcing W to defend against a B play at S16.

20 S16

21 C11

*C12 was also playable.

22 C17

W had a good alternative at G17. After *23 E16, W would consolidate at K16.

23 C18

24 D16

25 E17

26 B17

27 G16

*27 is an interesting play. Should W attempt tenuki here, B could extend to K17 or L17 with great advantage, since he would be threatening *31 O17! which would be disastrous for White.

28 J17

29 P4

30 Q3

31 P3

32 Q4

Should W play this stone lower, at Q2, B would occupy K3.

33 P5

34 K3

W omits the customary Joseki play Q6 in order to swoop far into the B

sphere of influence. At this point B has two alternatives. One is to attack *34 from H3; the other is to take advantage of the absence of W's Kosumi at Q6 and play R6. Should B choose the play at R6, W would be able to extend his lower side position to G3. The sequence would be: *35 R6, *36 S6, *37 Q5, *38 S4, *39 R7, *40 S7, *41 R8, *42 G3.

35 H3

36 Q6

37 H5

38 K5

39 O7

*39 presses upon the two embattled W stones and threatens an invasion at Q8.

40 Q9

If W plays *40 N4, B would counter with *41 N3 and force the play with *42 M3, *43 Q2, *44 R2, *45 O2, *46 N2, thus preventing a W cut at P6 and playing *47 Q8.

41 M3

NINE STONE HANDICAP OPENING (continued from page 50)

the W stone at H16 is lost. If W does not play C10, B can, by occupying C12, cut off and kill the large White group (C14, D13, G13, J13, H16). White, then, is trying to connect by means of C10.

72 C11

73 D11

74 F12

An excellent play. *74 E11 would have been incorrect, because after *75 D12, *76 C9, *77 B10, *78 D9, *79 B9, White would have his connection.

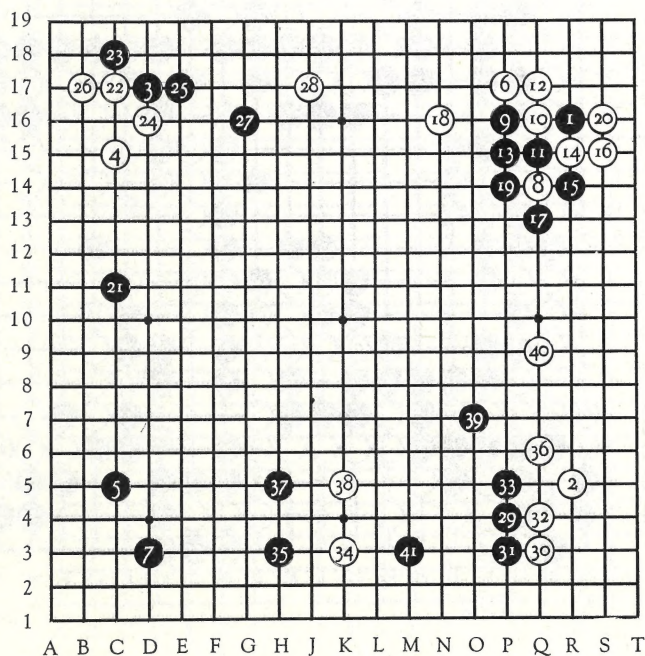
75 E11

White must reconcile himself to the loss of the three stones G13, J13 and H16. Should he elect to play *75 F13, B responds with 76 D12, and after *77 E11, *78 E12, *79 C12, *80 B11, *81 E10, *82 E9, *83 D9+, *84 F11, *85 D10, *86 B12, White loses.

76 F13

Black has a great advantage, and should win easily.

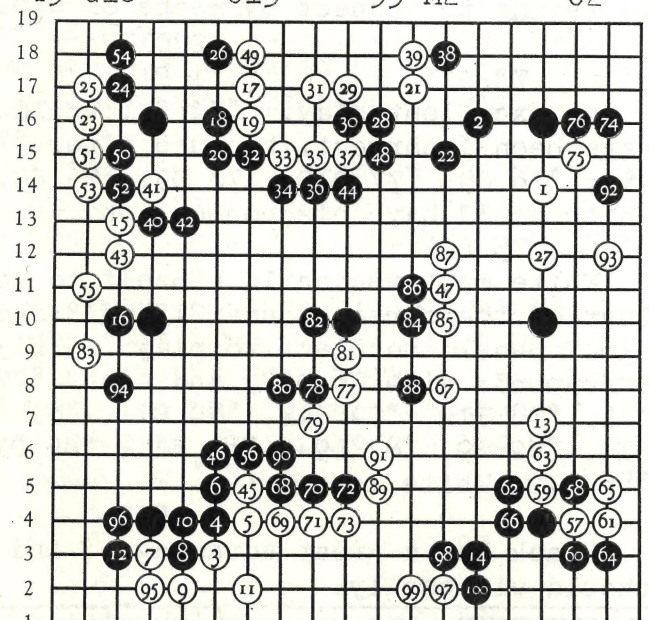
PLEASE NOTE: If you wish to gladden the heart of the secretary, please notify her promptly whenever you change your address!



MASAYOSHI FUKUDA - ROBERT GILLOOLY GAME

This is another in the series of games played by Mr. Fukuda, a 6th Degree master, during his recent visit to this country. Played in New York, April 10th, 1951. Handicap, 7 stones.

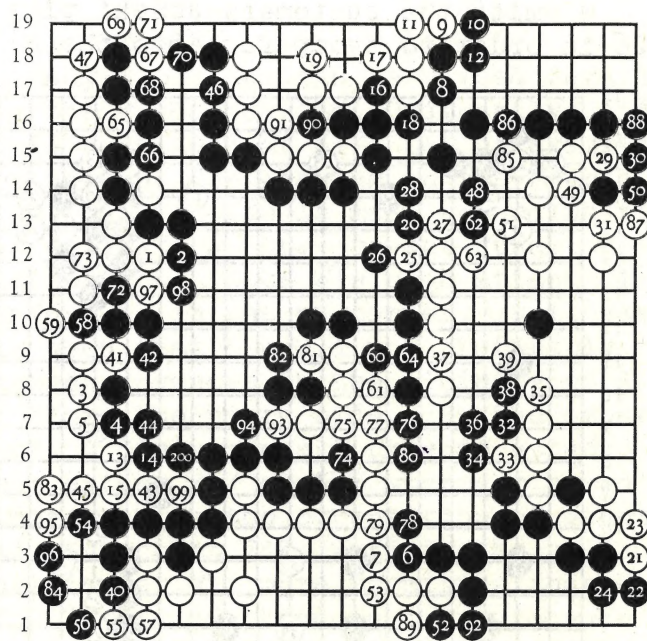
White	Black	White	Black
1 Q14	O16	51 B15	C14
3 F3	F4	53 B14	C18
5 G4	F5	55 B11	G6
7 D3	E3	57 R4	R5
9 E2	E4	59 Q5	R3
11 G2	C3	61 S4	P5
13 Q7	O3	63 Q6	S3
15 C13	C10	65 S5	P4
17 G17	F16	67 N8	H5
19 G16	F15	69 H4	J5
21 M17	N15	71 J4	K5
23 B16	C17	73 K4	S16
25 B17	F18	75 R15	R16
27 Q12	L16	77 K8	J8
29 K17	K16	79 J7	H8
31 J17	G15	81 K9	J10
33 H15	H14	83 B9	M10
35 J15	J14	85 N10	M11
37 K15	N18	87 N12	M8
39 M18	D13	89 L5	H6
41 D14	E13	91 L6	S14
43 C12	K14	93 S12	C8
45 G5	F6	95 D2	C4
47 N11	L15	97 N2	N3
49 G18	C15	99 M2	O2



A B C D E F G H J K L M N O P Q R S T
1 - 100

White	Black	White	Black
101 D12	E12	157 D1	B10
103 B8	C7	159 A10	L9
105 B7	M3	161 L8	O13
107 L3	N17	163 Q12	M9
109 N19	O19	165 C16	D15
111 M19	O18	167 D18	D17
113 C6	D6	169 C19	E18
115 C5	L17	171 D19	C11
117 L18	M16	173 B12	K6
119 J18	M13	175 K7	M7
121 T3	T2	177 L7	M4
123 T4	S2	179 L4	M6
125 M12	L12	181 J9	H9
127 N13	M14	183 A5	A2
129 S15	T15	185 P15	P16
131 S13	P7	187 T13	T16
133 P6	O6	189 M1	J16
135 Q8	O7	191 H16	O1
137 N9	P8	193 H7	G7
139 P9	C2	195 A4	A3
141 C9	D9	197 D11	E11
143 D5	D7	199 E5	E6
145 B5	F17	201 N7	N6
147 B18	O14	203 M5	N5
149 R14	T14	205 O8	E19
151 P13	N1	207 B19	G19
153 L2	B4	209 H19	F19
155 C1	B1	211 H18	

Black wins by 3 points.



A B C D E F G H J K L M N O P Q R S T
101 - 200

HANDICAP JOSEKI

Part 8

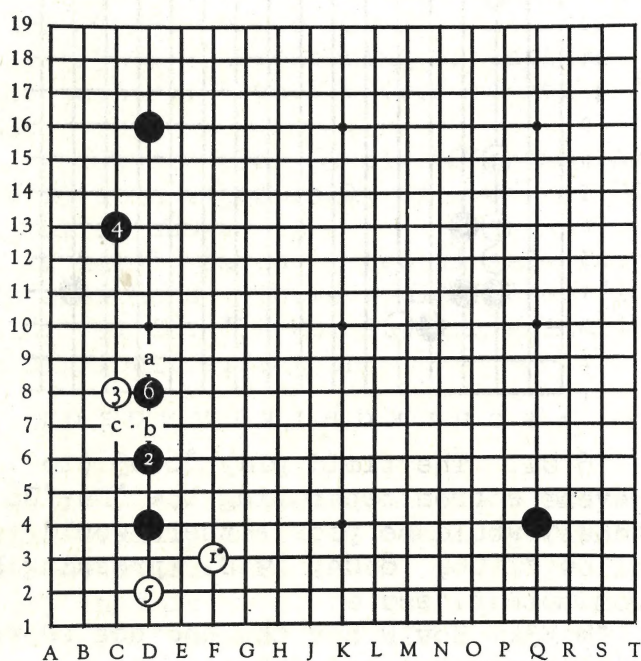
The D6 Joseki

The previous installment completed the discussion of the Joseki which follow from °D4; °F3, °C7 - except for a section dealing with defenses against unorthodox white attacks on the black D4-C7 formation, which we defer for the present.

This installment considers the °2 D6 reply to the °1 F3 attack on the °D4 stone. It is important to note that it is assumed that Black has handicap stones on Q4 and D16 as well as on D4. [Presumably the D6 play is not recommended unless this condition is satisfied.]

B will elect °2 D6 when he thinks that °2 F4 or °2 C7 would be inadvisable for some reason, or when he is more interested in center influence than in corner area. His following plays must then be consistent with the initial premise - once he has played °2 D6 he must continue with strong outside plays rather than make futile attempts to enclose corner territory.

Joseki 1

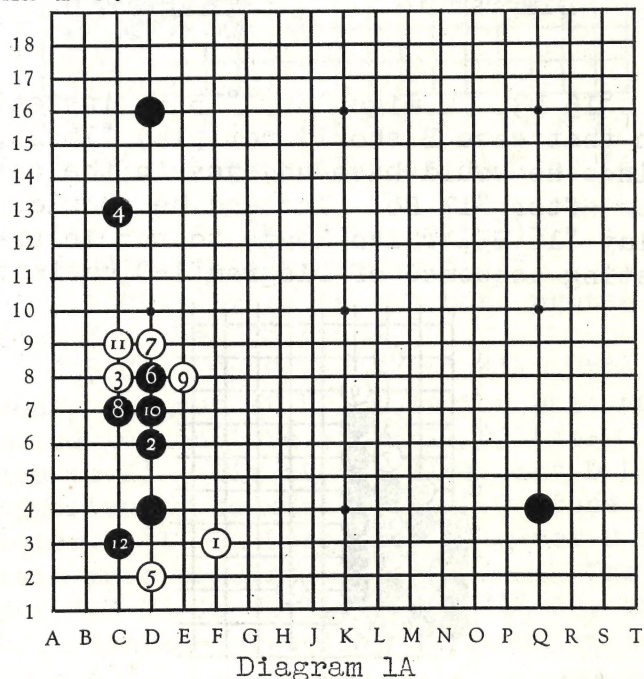


°3 C8. W has no good alternative. Now he is in position to slice into the corner from either side, and therefore B would be foolish to start playing for corner area.

°4 C13. The best reply. The °J3 and °K3 plays considered in subsequent Joseki are not generally as good. °C13 guards against the double purpose play °C14 (which in conjunction with °C8 would make W strong on the west border) while simultaneously attacking the D16 stone. °C13 puts the °C8 stone under pressure and at the same time strengthens °D16.

°5 D2. If W plays elsewhere on the board B will probably have business elsewhere too. Sometimes he may find opportunity to play in the D4 corner before W attacks. In that event °E3 is recommended. If W replies F4, B plays B6 and has a good position. °5 B6 or °5 C5 are alternatives to °5 D2 (see Joseki 2 and 3).

°6 D8. Now W can continue with D9, D7 or C7 as shown in Diagrams 1 A, 1 B, and 1 C.



B

Joseki 2

°18 B9! This is important. Although this play does not, of course, kill the W group, it keeps sente and makes W's position much less secure. Until W finally plays B10, his group is not safe.

°22 B2. As in Diagram 1A, Black has a strong corner position. If W wishes to avoid the weakness brought about through °18 B9, he should elect the sequence shown in Diagram 1C.

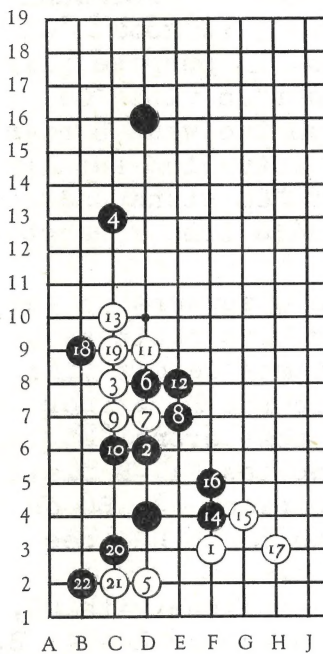


Diagram 1B

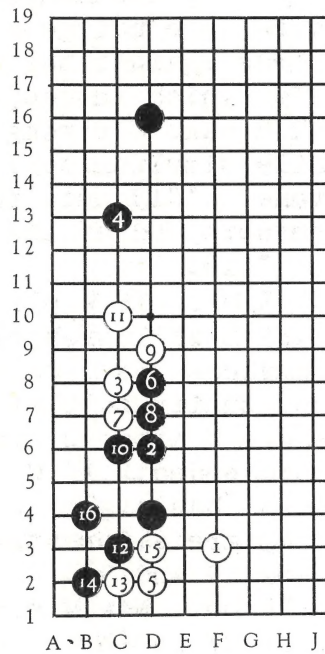
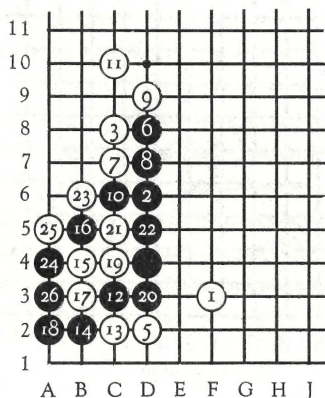


Diagram 1C

C

°15 D3. W might try °15 B4 instead. In that case B should not play °16 B3, since he would have no eyes in the corner after °17 B6. Instead he should play °16 B5, which leads to the interesting sequence of Diagram 1-C,variant:



If W plays °5 B6 instead of °5 D2, the continuation would be as shown in Diagram 2 A or 2 B.

After °14 B4 in Diagram 2 B, White would gain nothing by an attack at °15 B3. The sequence would be °15 B3, °16 A4, °17 C3, °18 B2, °19 C2, °20 D2, °21 D1, °22 B1, °23 C1, °24 E2 and the 5 W stones die.

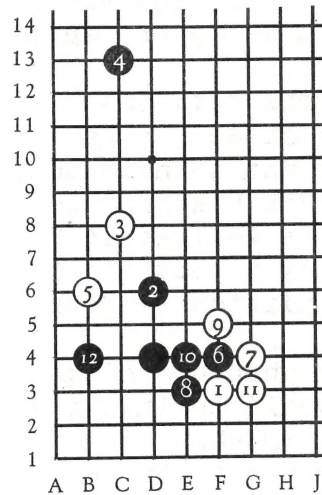


Diagram 2A

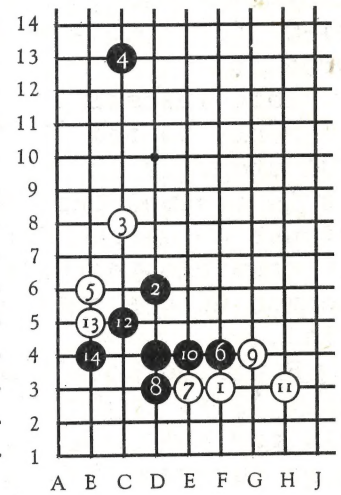
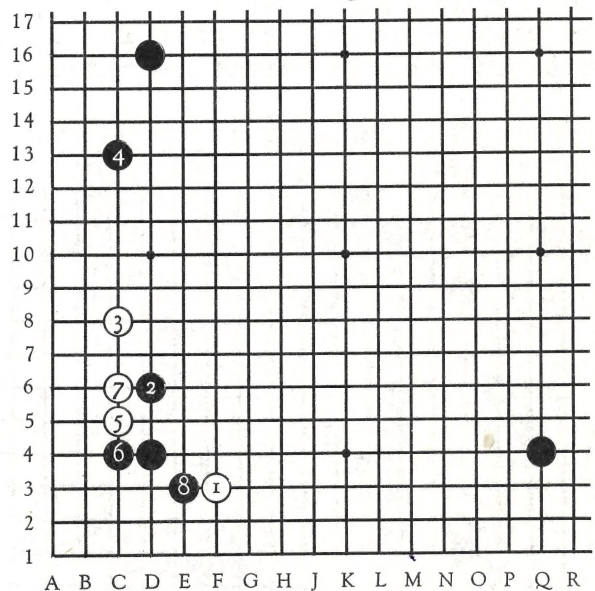


Diagram 2B

Joseki 3



°6 C4. The timid play °6 D5 (to prevent W from separating the °D4-°D6 stones) would be poor - there would follow °7 C6, °8 C4, °9 D2, pressing B from both sides.

°8 E3. Now W has the choices shown in Diagrams 3 A and 3 B.

Part 8 - The D6 Joseki

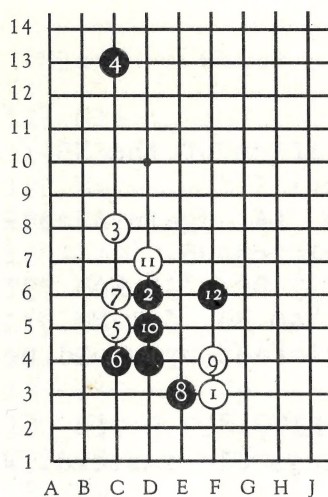


Diagram 3 A

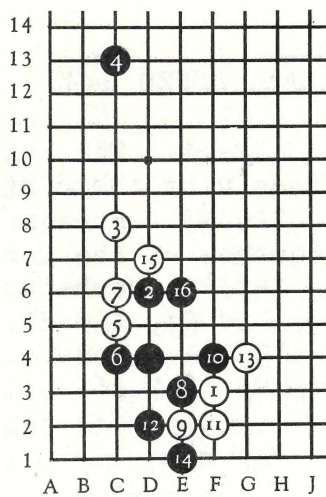
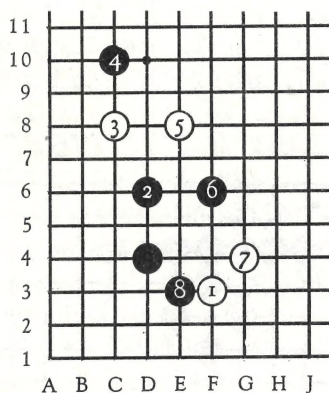


Diagram 3 B

Joseki 4



If B plays °4 C10 instead of C13, we have the sequence of Joseki 4.

°7 G4. White threatens to continue with °9 E5, whence °10 E6, °11 D5, °12 C5, °13 C4, (threatening to capture the corner). B must therefore reply °8 E3.

W can now play °9 E10 (Diagram 4A). °9 E5 is not generally as good, as Diagram 4B shows.

W hardly dares to tenuki and play °9 elsewhere - there would follow °10 E10, °11 G8, °12 H6, leaving White in a difficult situation.

A

°10 D12. At this point the battle will usually shift to some other part of the board. If, later, W returns to play in this area, he may continue with °B6, whence °B4. If B returns first, the correct sequence is °H6,

°J5, °F2, °G2, °F4, °G3 - assuming that the intervening plays have not altered the strategic situation here.

B

°20 G3. B is well compensated for the loss of the corner.

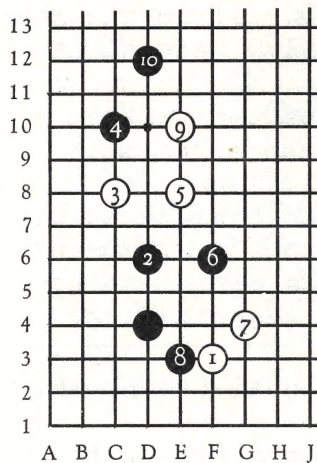


Diagram 4 A

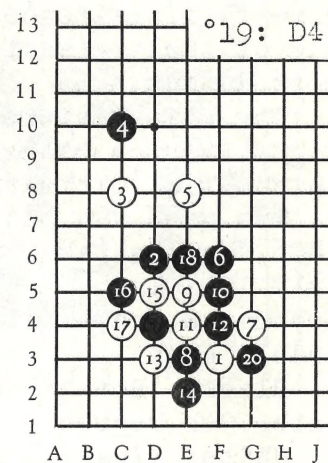
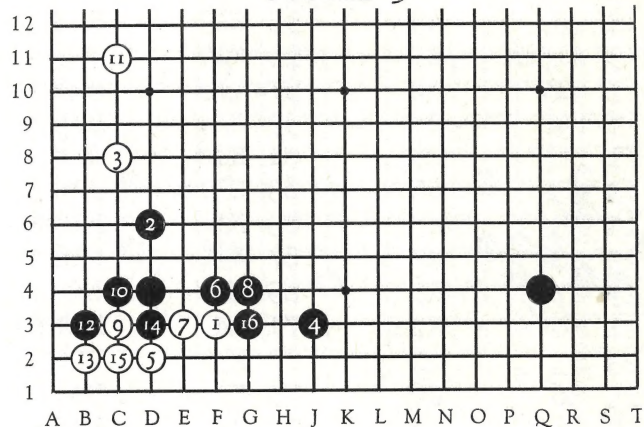


Diagram 4 B

Joseki 5



°4 J3. Not usually as good as °4 C13.

°5 D2. Or °5 F5 (Joseki 6)

°9 C3. This is imperative.

°11 C11. This is the best protection for the °C8 stone.

°16 G3. Confines W and also prevents the cut at E4. W is now best advised to continue with °17 O3 (sequence A) - his stones live, but B has opportunity to attack the °C3 stone later. °17 B4 (sequence B) gives B an even more comfortable position. The cut °17 E4 is futile after °16 G3, if B continues correctly, as shown in sequence C. (continued on page 59)

HONINBO SHUSAI - IWASAKI KENZO GAME

Mr Rudolf Aron, to whom we are indebted for much interesting material, has called the following game one of the most breath-taking that has ever come to his attention. It is an example of the "classical" game at its most daring.

The main feature of the game is a fight for the black center chain, which Black ultimately loses.

The game was played December 9th, 1896, and is taken from "Igo Kurabu", July 1941 issue. The notes are by Kubomatsu, partially translated by Rudolf Aron.

Black: Honinbo Shusai (then 5th, later 9th Degree)

White: Iwasaki Kenzo (then 7th, later 8th Degree)

Black	White	Black	White
1 C4	E16	51 K15	M15
3 Q3	R5	53 M17	R13
5 R15n	E3	55 F17	E17
7 Q17	O3	57 Q13	R12
9 P4	O4	59 R14	H15
11 P6	R8	61 H18	G18
13 K3	O5	63 G17n	J18
15 P5	H3	65 H16	H19+
17 L6n	N7	67 J17	G16
19 Q7n	R7	69 H18+	L4
21 R4	R2!	71 K4	H17+
23 S5	Q2	73 P3	P2
25 R6	J6	75 H18+	M4
27 L8	C16	77 J5	H17+
29 M3n	M5	79 N2	L3
31 L5	D5	81 L2	J2
33 C5	D7	83 K2	O2
35 D4n	E4n	85 H18+	K7
37 D6	E6	87 L7	H17+
39 E5+	F5	89 J16	F16
41 C7	D8	91 M12n	M10
43 C8	D9	93 Q12	Q11
45 C10	D5+	95 O12	L14
47 C6	Q10n	97 K12	K14
49 K17	H17	99 J14	J13

*5 R15. Perhaps *R9.

*17 L6. Perhaps *K5.

*19 Q7. Either this or *21 might better be at P8!

*22-24. The sacrifice of the R5 stone wins the corner!

*29 M3. Prevents *L4. Again a consequence of the sacrifice R5.

*35 D4. Perhaps *35 D6, *36 E6, *37 C6, *38 C8, *39 E7, *40 E8, *41 F7.

*36 E4. Less satisfactory would be *36 E5, *37 C6.

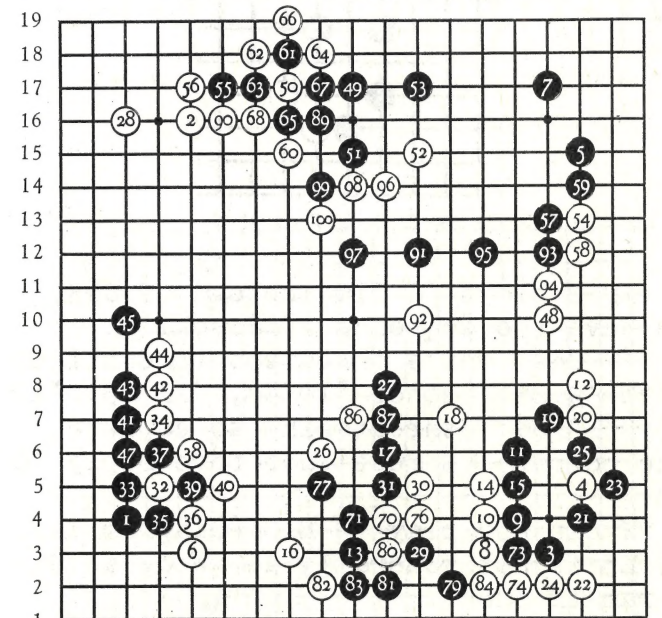
*48 Q10. If *48 K17, *49 R10!

*63 G17. If B plays J18 instead, W will not answer.

*66 H19+. If *66 J17, *67 J16, *68 G16, *69 F18, *70 H19+, *71 F16! Black breaks through. W must therefore accept the Ko.

*91 M12. B will develop an attack against *M15, while W will attack *K3.

Ko:D5: *46; H18: *69, *72, *75, *78, *85, *88



A B C D E F G H J K L M N O P Q R S T

1 - 100

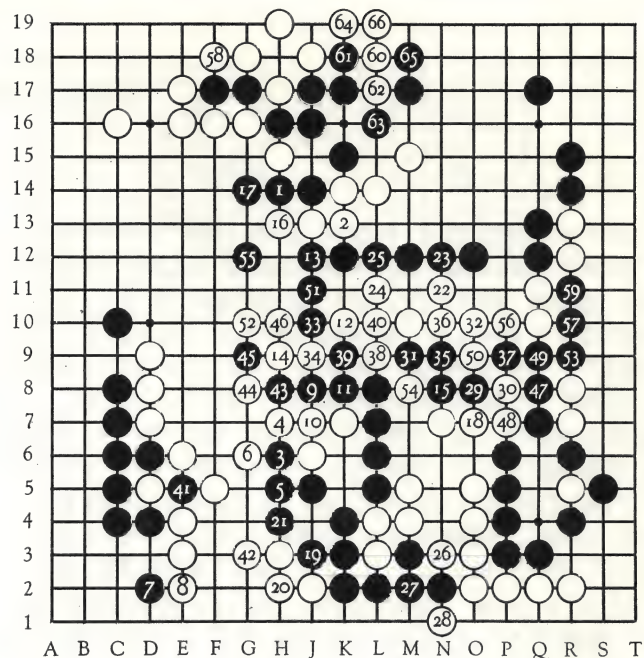
Black	White	Black	White
101 H14	K13	109 J8	J7
103 H6	H7	111 K8n	K10
105 H5	G6	113 J12	H9
107 D2	E2n	115 N8	H13

*108 E2. If W plays tenuki: *109 G2, *110 G3, *111 H2, *112 J3, *113 E2, *114 J1, *115 F3, and W has no eyes.

*111 K8. Perhaps: *111 N8, *112 O7, *113 L10.

Black	White	Black	White
117 G14	07	143 H8	G8
119 J3	H2	145 G9	H10
121 H4	N11	147 Q8	P7
123 N12	L11	149 Q9	O9
125 L12	N3	151 J11	G10
127 M2	N1n	153 R9	M8+4
129 O8n	P8	155 G12	P10
131 M9	O10	157 R10	F18+2
133 J10	J9	159 R11	L18
135 N9	N10	161 K18	L17
137 P9	L9n	163 L16	K19
139 K9	L10	165 M18	L19n
141 E5+	G3		

°128 N1. Black has only one eye!
 °129 O8. If °129 O9, °130 M9, °131 M8, °132 P9.
 °138 L9. If °138 O9, °139 L9, °140 M7, °141 L10! If °138 Q9, °139 P7, °140 Q8, °141 M7, °142 L9, °143 O6, °144 N6, °145 N5. W has only one eye,



101 - 166

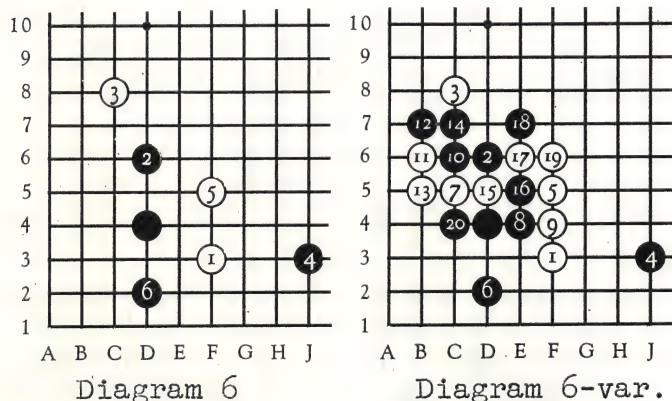
and B lives in seki.

Black resigns after °166 L19.

HANDICAP JOSEKI (continued from page 57)

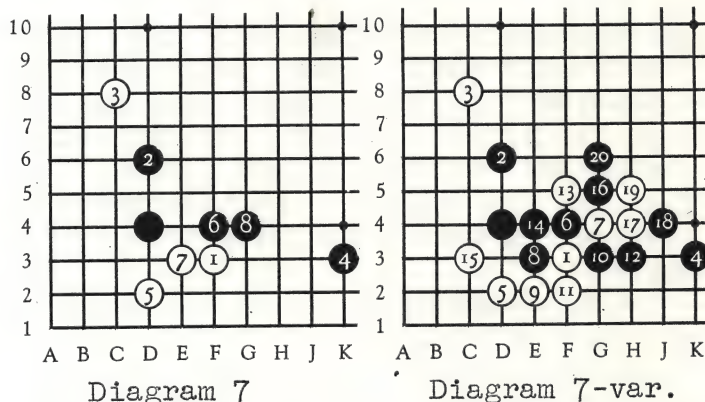
A: °17 O3, °18 B4, °19 G2, °20 H2, °21 F2, °22 M3.
 B: °17 B4, °18 B5, °19 A3+, °20 N4.
 C: °17 E4, °18 E5, °19 F5, °20 F6 °21 G5, °22 H6, °23 H5, °24 J5. (°22 H6 - this is ashida. B captures the white stones even if W plays a stone to make the ladder ineffective).

Joseki 6



°6 D2. Now an attack by White at C5 would be unsuccessful, as shown in Diagram 6, variant.

Joseki 7



°5 D2. °5 B5? °6 B4!
 °7 E3. °7 G4 is also playable, but not quite as good, as shown in Diagram 7, variant.

ERRATA in the recent booklet "The Game of Go" are:

The comment on °97 F18 (page 19) should read: "Despite the presence of the black stone on C18, °97 F18 (or an equivalent protective play) is necessary".

Plays 154, 158, 170, 180 and 211 are atari.

The comment on °108 L19 (page 22) "°K18+3", should read "°K18+4".

EVEN GAME JOSEKI

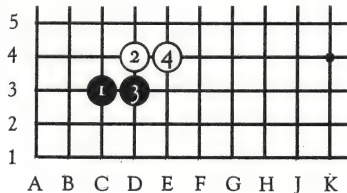
Part 5

This article concludes our series of discussions of the more important even game Joseki, as presented in the second (1941) edition of "Das Go Spiel", by Bruno R ger. We should like to take this opportunity to acknowledge again our obligation to Mr R ger for permission to use this material.

Previous installments have dealt with the Joseki favored by the classical school - 1 C4, 1 C5, and 1 E4. We shall now consider briefly some of the opening plays which were, until recently, almost never used: 1 C3, 1 E5, and 1 F4. The new theories of Fuseki which were put forward in the 1930's led to a re-examination of these Joseki. We are not in a position to say what the final outcome of this reappraisal will be; it may be that in the synthesis of "classical" and "modern" Fuseki these Joseki will again be discarded. In that event these plays might still be used under special circumstances, or for the purpose of throwing the opponent off balance by leading him into unfamiliar developments.

At the time R ger wrote, the analysis available to him of the possible continuations was incomplete, so the developments and comments which follow are rather brief.

Joseki 38



2 D4. This is the only correct reply. Were W to play 2 C6, C5 or D5, B would have the strong reply 3 E4.

3 D3. B has no good alternative.

4 E4. Or W can play F4 (Joseki 39). After 4 E4, B has three possible continuations:

A. 5 B5 (probably safest) 6 E3, 7 D6 (7 J3 would lead to 8 D7 or E7) 8 J3.

B. 5 C4, 6 D6, 7 C5, 8 F7.

C. 5 F3, 6 C4, 7 E3, 8 C8. If the situation is such that W prefers center to corner influence, he may reply to 5 F3 with 6 G4, whence 7 F4, 8 F5, 9 E3, 10 G5, 11 H3, 12 J4.

Joseki 39

4 F4. Now B can continue with D5, E4, or E3, as shown in Diagrams 39 A, B and C.

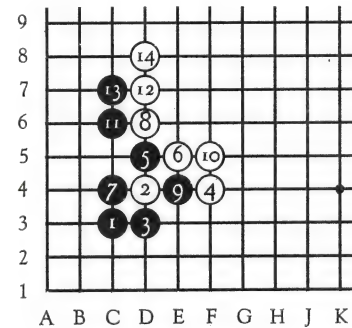


Diagram 39 A

A

7 C4. Alternatively, 7 C5, whence 8 E7.

8 D6. Much better than filling at E4, which would be answered with 9 D6! However, 8 might be played at E6, leading to 9 E4+, 10 E3 or F3.

B

8 F5. Or W may play G6; Black replies 9 G3.

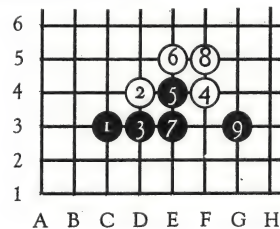


Diagram 39 B

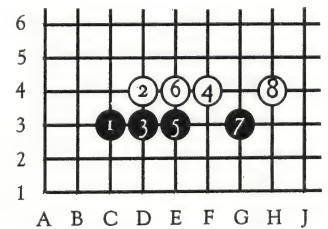
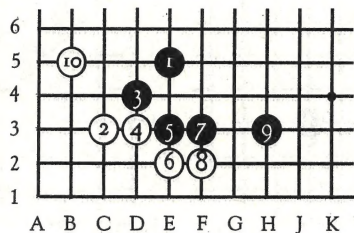


Diagram 39 C

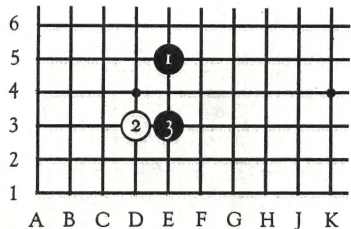
Joseki 40



°2 C3. This play, or °2 D3 (Joseki 41) is the best reply to °1E5. °2 D4 is not to be recommended; Black would answer °3 C3, occupying the corner and the White stone would have no base. Neither is °2 E3 good; the sequence would be °3 D3, °4 D2, °5 D4.

°3 D4. Should B elect °3 C5, W answers °4 F3.

Joseki 41



°3 E3. B might also play °3 C4, as shown in Joseki 42. If °3 F3, then °4 C5; or if °3 C5, then °4 G3.

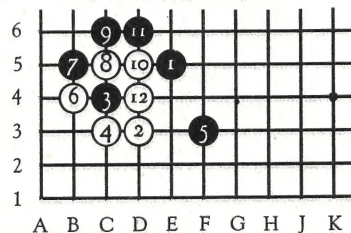
After °3 E3, W has three possible continuations:

A. °4 E4, °5 D4 (or °5 F4, °6 D4, °7 F3, °8 C6; B still has a vulnerable point at F5), °6 F4, °7 C3, °8 D2.

B. °4 E2, °5 F2, °6 E4 (better than °6 F3), °7 F3, °8 D4, °9 F4, °10 C6.

C. °4 F3, °5 E4, °6 E2.

Joseki 42



°4 C3. °4 F4 is not to be recommended because of °5 C3.

°12 D4+. Although W is now confined to the corner, he is in a position to threaten B at the exposed spots E6 or F4.

Joseki 43

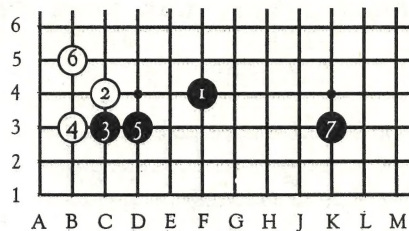


Diagram 43 A

°1 F4. If W does not immediately attack, B would best continue with °3 C5 or C4. In general, however, W does attack right away.

°2 C4. Or W may play C3, D5, D4 or D3 as shown in Joseki 44 through 47 respectively.

°3 C3. This is the best reply. Now W may continue at B3 (Diagram 43 A) D3 (Diagrams 43 B and 43 C) - or he may play °4 E4, whence either °5 D4, °6 D5, °7 D3 or °5 B4, °6 F3, °7 C5.

A

°5 D3. A peaceful and advantageous continuation for B. °5 D4 might also be played but is apt to lead to complications.

°7 K3. The situation is now much the same as in Joseki 30 (Part 4). In the Joseki under discussion °F4 and °K3 are both one point further east and so have more influence toward the center.

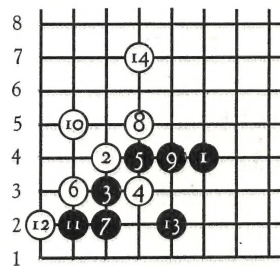


Diagram 43 B

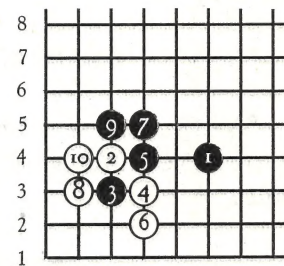


Diagram 43 C

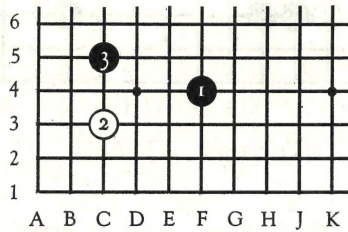
C

°8 B3. °8 B4 would be followed by °9 E3, °10 E2, °11 F2, °12 B3, °13 tenuki. °8 C5 would be followed by °9 B3, °10 B4, °11 C6, °12 B6, °13 C7. [The sequence of Joseki 43C and the above comment are taken from Game 5 of

EVEN JOSEKI

the Honinbo Title Match (American Go Journal March 1951), not from R ger].

Joseki 44



 3 C5. This play will hamper W's development. W will now have to choose between  4 E3 or D5. Black might also play  3 D4 with the following sequence:  4 C4,  5 C5,  6 B5,  7 C6 and  8 E2, or  8 may be played elsewhere.

Joseki 45

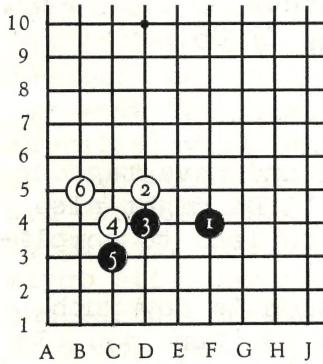


Diagram 45 A

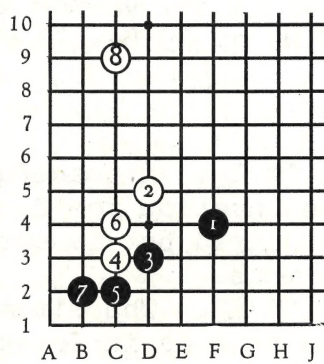


Diagram 45 B

 2 D5. Black may reply  3 D4 (Diagram A), or  3 D3 (Diagram B).

A:  6 B5. Or  B3.

B:  4 C3. If W already has a stone on D15 or D16, he might play  4 D10 instead.

Joseki 46

 1 F4  2 D4
 3 D6.

White now has several choices open to him: first,  4 C6, followed by the peaceful sequence shown in Diagram 46A, or the more aggressive line of play seen in Diagram 46 B. White's second choice,  4 E5, is presented in Diagram 46 C. If W elects  4 C3, he has the ad-

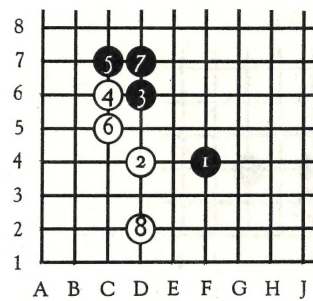


Diagram 46 A

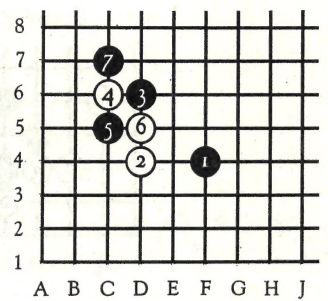


Diagram 46 B

vantage of a safe position with sente. However,  5 F6 pretty well confines W to the corner. It is then up to W to choose - whether  6 E5, which is an attempt to break through into the center, or to tenuki.

A:  8 D2. Or  8 D3.

B:  7 C7. Or  7 B5.

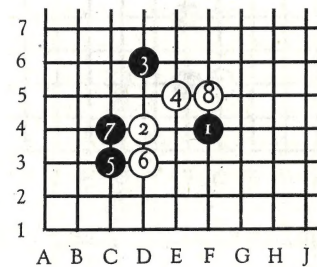
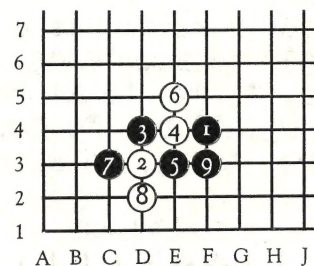


Diagram 46 C

Joseki 47



 3 D4. B may instead play  3 C5 or D5, the expansions of which are to be found in Joseki 22 and 34 of this series respectively.

 4 E4. An alternative is  4 C3,  5 C4 and  6 E3 or E4.

 9 F3. Or  9 C2.

End

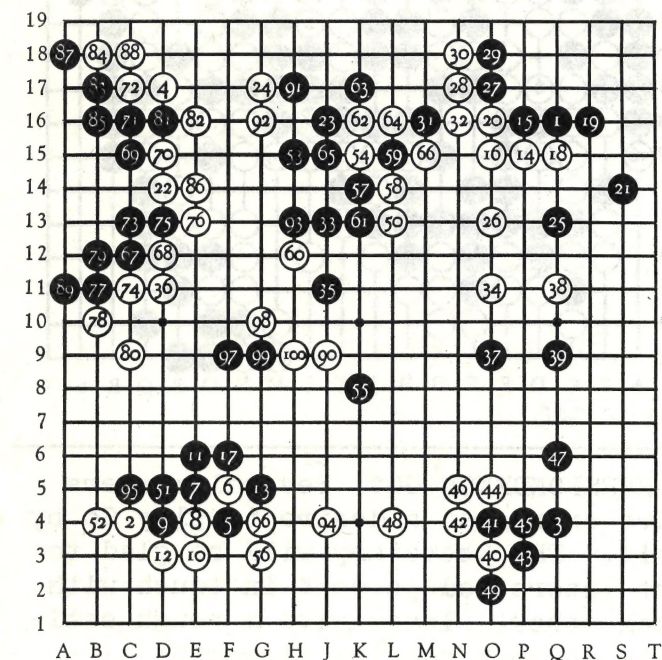
[An index of the more important even Joseki will appear in the next issue.]

FOUR-HANDED GAME

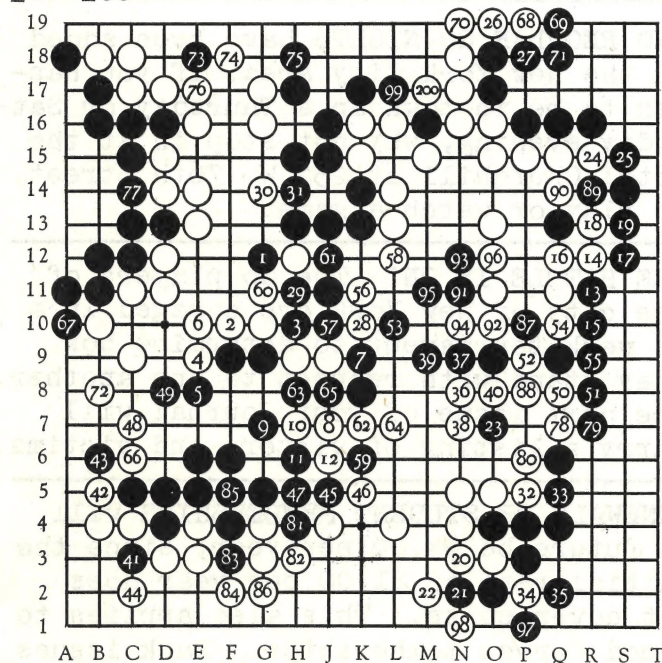
Segoshi and Go-sei-Gen signalized this game by devoting a 188 page book to it. Strictly speaking, it was not a consultation game, the partners played alternately without discussing each stone, although we may imagine that they conferred during intermissions. The Black players were leaders of the "New Fuseki" group, both 6th degree at the time; the White, eminent classicists of the 7th degree.

White: Suzuki (°2) and Segoshi (°4)
Black: Kitani (°1) and Go-sei-gen (°3)

The game was played December 1934, and each side took 15 hours and 38 minutes.



1 - 100



101 - 200

Black	White	Black	White
1 Q16	C4	101 G12	F10
3 Q4	D17	103 H10	E9
5 F4	F5	105 E8	E10
7 E5	E4	107 K9	J7
9 D4a	E3	109 G7	H7
11 E6	D3a	111 H6	J6
13 G5a	P15	113 R11	R12
15 P16	O15	115 R10	Q12
17 F6+	Q15	117 S12	R13
19 R16	O16	119 S13	N3
21 S14	D14	121 N2	M2
23 J16	G17	123 O7	R15
25 Q13	O13	125 S15	O19
27 O17	N17	127 P18	K10
29 O18	N18	129 H11a	G14
31 M16	N16	131 H14	P5
33 J13	O11	133 Q5	P2
35 J11	D11	135 Q2	N8
37 O9	Q11	137 N9	N7
39 Q9	O3	139 M9	O8
41 O4	N4	141 C3	B5
43 P3	O5a	143 B6	C2
45 P4	N5	145 J5	K5a
47 Q6	L4	147 H5	C7
49 O2a	L13	149 D8	Q8
51 D5	B4	151 R8	P9
53 H15	K15	153 L10	Q10a
55 K8	G3	155 R9	K11
57 K14	L14	157 J10	L12
59 L15	H12	159 K6	G11a
61 K13	K16	161 J12+	K7
63 K17	L16a	163 H8a	L7
65 J15a	M15+a	165 J8+2	C6
67 C12	D12	167 A10	P19
69 C15	D15	169 Q19	N19
71 C16	C17	171 Q18	B8
73 C13	C11	173 E18	F18
75 D13	E13	175 H18	E17
77 B11	B10	177 C14	Q7
79 B12	C9	179 R7	P6
81 D16	E16	181 H4	H3
83 B17	B18	183 F3	F2a
85 B16	E14	185 F5	G2
87 A18	C18	187 P10a	P8
89 A11	J9	189 R14	Q14a
91 H17	G16	191 N11	O10a
93 H13	J4	193 N12	N10
95 C5	G4	195 M11	O12
97 F9	G10	197 P1+	N1
99 G9	H9	199 L17a	M17+

(Continued on page 64)

Sir:

A felicitous notation and formal structure contributes much to the spread of knowledge. Compare mathematics as we know it, to its probable characteristics had we been forced to retain Roman numerals! Although theoretically trivial, such matters are heuristically of major importance to progress.

In this connection we should like to suggest the following two points pertinent to Go notation:

1. Improve the form in which Joseki are expressed. Current material, e.g., the translations from R ger are hard to follow because of the difficulty of "locking on" one variation with the others and with its predecessors. A useful alternate means is to use the format of Griffith and White's "Modern Chess Openings". This book uses a tabular system of notation, separating the notes and minor variations from the main lines. An important formal property is the ease in which a given variation may be traced back to the first moves.

2. Current notation gives White the first play in games played at odds. The result is that it is difficult to check whether it is the Black or White piece that is being played without looking back to see which color played first. It would appear desirable that we standardize as follows: The Black play is always given an odd number, while the White play, an even number.

We should welcome discussion and reaction to these suggestions.

Very truly yours,
George Chernowitz

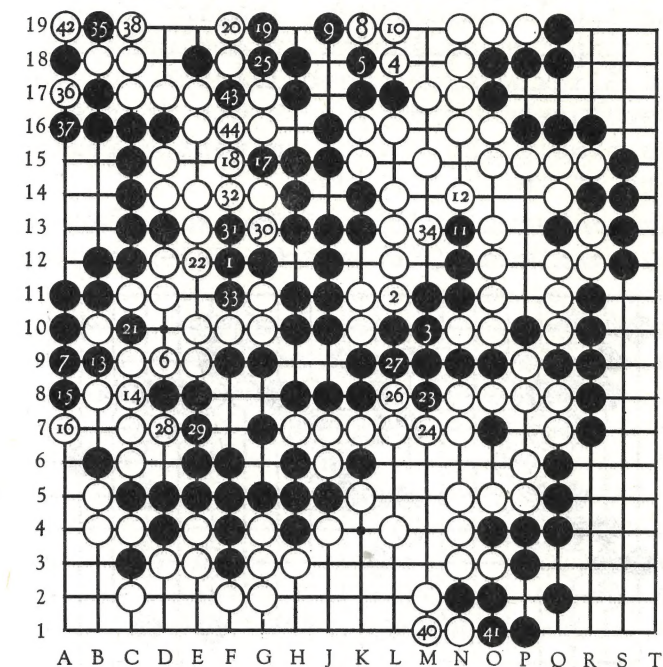
[Tabular indices of the Joseki articles will appear after the completion of each series.

Mr. Chernowitz's second suggestion seems to us questionable. Our own feeling is that our frequent use of • and ° obviates any difficulty; in diagrams, present usage seems preferable.

The Editors]

The concluding plays of this five-day game are shown in the diagram. Black won by one point.

•239: fill at A17; •245, Ko at B19



201 - 245

CORRESPONDENCE GO? Several members have expressed a desire to play Go by mail. The Secretary will be glad to put interested persons in touch with each other. Please give a rough estimate of your playing strength!

TWO REGULAR GO NIGHTS have been added in the New York City area. If you happen to be in town on a Thursday or Saturday evening, why not stop in at the Hotel Churchill at 252 W. 76th Street, to play or watch a game.

THE BATTLE IS ON! The Go players of the city of New York are engaged in a 16 week tournament to determine how they stand with respect to one another. The next issue of your Journal will carry a listing of victors and victims.

RENEWALS OF STUDENT MEMBERSHIPS will in future be \$3.00 per year, since the initial rate of \$1.00 per year does not cover costs. This also applies to armed forces memberships. Back issues are \$3.00 per year to all members.